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translation." The statement is unnecessary, as the foot-notes are mainly English equivalents of Russian words which the translator perversely retains in the text to disfigure the page and annoy the reader. Why such words as *kizyak*, *burka*, *aoul*, *naïb* should be retained when the English equivalents are at hand it is difficult to conceive. There are on the small, large-print pages sometimes as many as nine italicized Russian words, and then the work is called a translation! Whenever the conversation is in French, Aylmer Maude gives an English translation in the foot-notes. Any one who would, for the sake of getting at Tolstoy's thought, be willing to read the awkward, Russian-besprinkled English would be sure to know enough French to read these conversations.

The story of *Hadji Murad* was written by Tolstoy during his illness of 1901-02, and it is not one of his great stories. Done at a time when he was not at all well and unable to work on *What is Religion?*—a book that he really had at heart—the tale is bald and meager. Only one who made a special study of Tolstoy and wanted to know his mind in all its phases would find it readable. His point of view is there, his sincerity, his intensity, but very little of his literary art. The tale is really only a first draft or outline of a book.

In the introduction to *The Light that Shines in Darkness*, the biographer, a man who would have nothing to say and no power of saying it but for the great master upon whom he batters while he defames, again takes occasion to plead Countess Tolstoy's case. Hers is a case of simply being not large enough for her destiny. This is not a crime, and few women in the world would have been able to meet the situation. But if the persistent defamation of Tolstoy is continued with the Countess's consent and knowledge, the whole matter wears a different and a less pardonable aspect.

The play is an unfinished attempt to show once more the tortures a man must suffer who finds his life split in two by a double allegiance, a personal and a universal claim. The play is unfinished, and in the end Tolstoy sketches in two or three possible endings to the situation, none of them so dramatic and so tragic as the actual ending.

WHAT TOLSTOY TAUGHT. Edited by BOLTON HALL. New York: B. W. Huebsch, 1912.

The *raison d'être* of the present volume is the suggestion of the late Ernest Crosby to the author that people could not and would not read Tolstoy's religious books. Despite Tolstoy's wonderful power of handling material in his novels and romances, those religious utterances are full of wearisome repetition and incoherencies. The present author has therefore undertaken to make a coherent series of extracts from the volumes *What is Life? My Confession, My Religion, and What to Do*.

The book is divided into two parts; the first part, "On Life," containing such chapter-headings as *The Separate Life, Delusions about Life, The True Law, Desire, Unity of Life, Pursuit of Happiness, etc.* The second part, "On Action," deals with *Church, School, Art, Women, etc.* As a condensation of Tolstoy's religious life-doctrine, the book is excellent; clear, terse, to the point, and presented almost entirely in Tolstoy's own words by means of extracts from his works.